

B39
2010
4-2

School of Music
 UNIVERSITY OF
WASHINGTON

2009-2010

NONCIRC CDS # 16.057 - 16.058
presents

DISCOVERIES

with the

UNIVERSITY OF WASHINGTON WIND ENSEMBLE
Timothy Salzman, *conductor*

UNIVERSITY OF WASHINGTON SYMPHONIC BAND
Dr. Steven Morrison, *conductor*

UNIVERSITY OF WASHINGTON CONCERT BAND

UNIVERSITY OF WASHINGTON CAMPUS BAND

7:30 PM
April 26, 2010
Meany Theater

PROGRAM

CD1 # 16,059

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

Timothy Selzman, conductor

1 IT PERCHED FOR VESPERS NINE (2008) 9:33 JOEL PUCKETT (b. 1977)
Vu Nguyen, conductor

2 DER SCHWANENDREHER (CONCERTO ON OLD FOLK SONGS) (1935) 26:40 PAUL HINDEMITH (1895-1963)
3 I. "Zwischen Berg und tiefem Tal"
4 II. "Nun laube, Lindlein, laube!" / "Der Gatzgauch auf dem Zaune Saß"
III. Variationen "Seid ihr nicht der Schwanzendreher"
Mela Watras, viola

CD2 # 16,060

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

Dr. Steven Morrison, conductor

1 BLUE SKY DAY (2009) 3:03 TIMOTHY MAHR (b. 1956)
Eric Smedley, conductor

2 WHEN JESUS WEPT (1956) 5:25 WILLIAM SCHUMAN (1910-1992)
Alison Farley, conductor

3 DIVERTIMENTO FOR BAND, OP. 42 (1950) 12:02 VINCENT PERSICHELLI (1915-1987)
4 I. Prologue
5 II. Song
6 III. Dance
7 IV. Burlesque
8 V. Soliloquy
VI. March

UNIVERSITY OF WASHINGTON CONCERT BAND

9 "COUNTRY DANCE" (1997) (from CAJUN FOLK SONGS II) 5:39 FRANK TRABELLI (b. 1958)
Kirsten G. Cummings, conductor

10 THE BEETHOVEN MACHINE (2003) 7:02 MICHAEL COLGRASS (b. 1937)
Vu Nguyen, conductor

11 THEMES FROM "GREEN BUSHES" (1912) 4:11 PERRY GRANGER (1882-1961)
Vu Nguyen, conductor

UNIVERSITY OF WASHINGTON CAMPUS BAND

12 THE DREAM OF OENGHUS, PART I (1993-94) 7:36 ROELF RUDIN (b. 1961)
Gary Brattin, conductor

13 FROM EVERY HORIZON (1964) 6:55 NORMAN DELLO JOIO (1913-2008)
Ethan Chessin, conductor

PROGRAM NOTES

Joel Puckett has held fellowships at the Aspen Music Festival and at the University of Michigan where he received his doctorate in composition. He has held positions on the theory and composition faculties at the Shenandoah Conservatory and Towson State University and is a newly appointed member of the faculty at the Peabody Conservatory in Baltimore. For the 2010-2012 seasons, Puckett has been named Composer-in-Residence for the Chicago Youth Symphony Orchestras. He has received numerous national awards including a B.M.L. Student Composer award and the first American Bandmasters Association/University of Florida Commission for *It perched for Vespers nine*. The impetus for the work was highly personal as Puckett explains in the forward to the score:

My wife's grandfather was an extraordinary man. He was an immigrant who walked around quoting poetry and whistling tunes from his childhood in Scotland. Like a character from a movie he always seemed to pull just the right verse for the occasion.

In the spring of 2007, he fell into a coma following a severe stroke. After weeks of being in this state he awoke and said:

In mist or cloud...

...On mast or shroud

It perched for Vespers nine

Whiles all the night

...Through fog smoke white,

Glimmered the white moon-stone.

These were the final words of a man who always chose the right words. Within the hour he was gone. Not recognizing the verse, I immediately ran to Google [and discovered that] the verse is from the famous poem, "The Rime of the Ancient Mariner" by Samuel Taylor Coleridge, the story of a mariner condemned to travel the earth telling his tale of hubris and punishment in search of redemption. The mariner shot an albatross for no apparent reason and then suffered the wrath of both death and living-death for his gall.

My work, on a surface level, engages the imagery from the verse itself. But at the emotional core of the work is my attempt to work out what my wife's Pop Pop might have been trying to tell us about what awaits us "In mist or cloud".

A theorist, teacher, violist, conductor, and composer who is regarded by many as the foremost German composer of his generation, Paul Hindemith was one of the most central figures in music between the First and Second World Wars. Born outside of Frankfurt, Hindemith moved with his family to the city in 1902. It was here, in 1904, that Hindemith began taking violin lessons. In 1917 he was called up for military service where he spent most of his time as a member of a regimental band stationed about 3 km from the front line. After returning from the war, Hindemith again took to the concert stage, having switched to viola in 1919. Early in 1934, the Nazi party began a campaign to discredit Hindemith, which culminated in a boycott of the composer's works announced by the Kulturgemeinde in November of that year. However, in 1937, Hindemith left Germany for Switzerland, and in 1940 came to the U.S.. After a series of lecture and teaching engagements that had been arranged by friends, Hindemith took a position at Yale, teaching composition and, from 1945 to 1953, conducting the Collegium Musicum. In 1946, Hindemith became an American citizen. In 1951 he accepted a position at the University of Zurich and, after retiring from Yale in 1953, took up permanent residence in Switzerland. After retiring from his post in Zurich, in 1955, he became more active as a conductor. In November 1963, he was taken ill and transferred to a hospital in Frankfurt, where he died of acute pancreatitis.

Hindemith, whose interest in the viola was intense and lifelong, wrote a number of concertante works for the instrument, which he often publicly performed himself and which greatly enriched the instrument's

rather slender repertoire. Among the best known of these is *Der Schwanendreher*, a concerto which takes a number of folk songs as its point of departure. The work was written on the heels of the composer's monumental, medieval-themed opera *Mathis der Maler* (1934-35); it is thought, in fact, that Hindemith's research for that work led him to the songs employed in *Der Schwanendreher*. The title of the work is shared with that of the tune that forms the basis of the finale; the Schwanendreher in question is a swan-turner, a cook's assistant who turns the spit upon which a swan is roasted. Hindemith casts the soloist in the role of "...an itinerant fiddler who...presents everything he has brought with him from afar: songs grave and gay, and finally a dance-tune." The composer further indicates that the player might well embellish and alter the tunes according to his own fancy, which similarly describes the way he incorporates the original folk tunes into the musical fabric. *Der Schwanendreher*, an amiable and vigorous work, is a product of Hindemith's mature neo-Classical style, marked by clearer tonality and less dense polyphony than that in his music of the previous decade.

Biography by Stephen Kingsbury

Composition Description by Joseph Stevenson

Source: All Media Guide

Timothy Mahr is a composer, conductor and clinician throughout the United States, Canada, and Norway. He is currently Professor of Music at St. Olaf College, where he conducts the St. Olaf Band and teaches classes in conducting, composition, and music education. Dr. Mahr was the first recipient of the American Bandmasters Association Commissioning Project and continues to receive commissions nationally most recently for the Music Educators National Conference and the United States Air Force Band. He was awarded the ABA/Ostwald Award in 1991, and has been the recipient of grants from Meet the Composer and the Minnesota Composer Forum as well as the National Band Association's "Citation of Excellence." His works have been performed at Lincoln Center and Carnegie Hall, the Midwest Clinic, the Music Educators National Conference, national conventions of the American Bandmasters Association and the College Band Directors National Association, and numerous state and regional conventions. Recent recordings can be found on the Sony, Citadel, Crest, Mark, Cafua, and St. Olaf Records labels. Of *Blue Sky Day* Mahr writes:

Nothing beats waking up in the morning, stepping outside and finding that there isn't a cloud in the sky. Such great promise is held in *Blue Sky Day*. This work hopefully reflects the optimism embodied in this somewhat innocent phrase.

William Schuman, born in Manhattan, was involved in music through high school, forming a dance band and playing the violin and banjo. After seeing a performance by the New York Philharmonic he dropped out of business college to pursue music at the Malkin Conservatory. His career led him to positions at Sarah Lawrence College, the Juilliard School of Music and Lincoln Center. He was the recipient of the National Medal of Arts and the inaugural Pulitzer Prize for Music for his cantata, *A Free Song*. Schuman's *When Jesus Wept* was originally written for orchestra in 1956, as the second movement of his *New England Triptych*. The larger work was subtitled "three pieces for orchestra after William Billings," a prominent American choral composer. The original hymn lyrics are as follows:

*When Jesus wept, the falling tear
in mercy flowed beyond all bound;
when Jesus mourned, a trembling fear
seized all the guilty world around.*

The composer transcribed the work for concert band in 1959.

Vincent Persichetti began his compositional career at the age of 14 when he wrote his *Serenade* for 10 wind instruments, demonstrating an interest in writing for winds that eventually led to some of the most significant contributions to the band literature of the mid-20th century. Originally an organist, pianist and double bassist, Persichetti began formal music study at the age of five, eventually joining the faculty of the Philadelphia Conservatory in 1941 and moving to the Juilliard School in 1947. He became the head of Juilliard's composition department in 1963. Describing Persichetti's compositional style, Walter Simmons writes that his music "is characterized by lucid textures, sparse gestures, epigrammatic forms, a fondness for pandiatonic and polytonal harmony, a playful rhythmic wit and a pervasive geniality of spirit...Persichetti's music often suggests the innocence and childlike joy of pure musical creativity." The *Divertimento* - while far more modest in scope than Persichetti's more substantial band works such as the *Symphony for Band* (1956) or 1965's *Masquerade* - is by far his most performed band composition. True to its form, the *Divertimento* is a suite consisting of a series of short, light-hearted movements that occasionally echo the influence of Persichetti's earliest influences, Stravinsky and Bartok.

Frank Ticheli's compositions are widely performed by a variety of age groups. Of his *Cajun Folk Songs II*, the composer writes:

Both *Cajun Folk Songs II* and my earlier composition for concert band, *Cajun Folk Songs* are inspired by folk melodies whose precise origins are unknown. The outer sections of "Country Dance" are based mainly on original music that evokes the energetic feeling of a Cajun two-step. One may hear stylistic similarities to the American Hoedown. The contrasting middle section contains two very old pentatonic Cajun folksongs, "Et ou c'est que tu es parti" and "Joe Fera est un petit negre." *Cajun Folk Songs II* was commissioned by the Indiana All-State Band, and premiered by them in March 1997, conducted by Allan McMurray. The second movement, "Country Dance," was composed in celebration of the birth of my nephew, Ryan Paul Ticheli.

The Beethoven Machine is based on a sonatina written by Beethoven as a child. The band is divided into what I call the "Children's Orchestra," made up of winds, and the "Adult Orchestra," which is made up of primarily brass instruments. A handful of musicians make up a third group, a funny-sounding little machine that somehow has the ability to crank out music in the style of Beethoven. "The Machine" opens the piece, out of which comes the Children's Orchestra playing their playful version of Beethoven's melody. This music is answered by the Adult Orchestra in a more mature Beethoven style, almost like parents saying, "This is the way it should be." "The Machine" brings the children back in again, playing blissfully in their own light manner, and the adults respond in a minor key, ominously asserting their authority. As the music develops, the two orchestras gradually find a common ground and finally play together in one style and finish in harmony. *The Beethoven Machine* is dedicated to children of all ages.

- Michael Colgrass -

Michael Colgrass was born in Chicago on April 22, 1932. After graduating from the University of Illinois in 1956, he relocated to New York City to free-lance as a percussionist with such diverse groups as the New York Philharmonic, Dizzy Gillespie, the original West Side Story orchestra on Broadway and numerous ballet, opera and jazz ensembles. His compositions have been commissioned and performed by major symphony orchestras in the United States, Canada, and throughout Europe, Great Britain and Japan, and have been recorded by the St. Louis Symphony, the Boston Symphony, American Symphony Orchestra, the Toronto Symphony Orchestra and numerous chamber groups and soloists. He has received many prizes and awards including the 1978 Pulitzer Prize in Music for *Deja Vu*, commissioned and premiered by the New York Philharmonic; First Prize in the Barlow and Sudler International Wind Ensemble Competitions; Guggenheim fellowship awards in 1964 and 1968; a Rockefeller Grant and the 1988 Jules Léger Chamber Music Prize for *Strangers: Irreconcilable Variations* for Clarinet, Viola and Piano.

Percy Aldridge Grainger accumulated ten different variations of *Green Bushes* during his folksong-collecting career, and used one of them as the final movement of his *Lincolnshire Posy* in 1937. Though the song is English in origin, it has also been found in Ireland and America. In his program notes, Grainger writes:

Green Bushes strikes me as being a typical dance-folksong, a type of song that came down to us from the time when sung melodies, rather than instrumental music, held country-side dancers together. It seems to breathe that lovely passion for the dance that swept like a fire over Europe in the middle ages, brimful of all the youthful joy and tender romance that so naturally seek an outlet in dancing. An unbroken keeping-on-ness of the dance-urge was, of course, the first need in a dance-folksong; so such tunes had to be equipped with many verses (20 or 100 or more) so that the tune could be sung as long as the dance was desired to last. In setting such dance-folksongs I feel that the unbroken and somewhat monotonous keeping-on-ness of the original should be preserved above all else. The greater part of my passacaglia is many-voiced and free-voiced. Against the folk-tune I have spun free counter-melodies of my own top tunes, middle tunes, bass tunes. The key-free harmonic neutrality of the folksongs mixolydian mode opens the door to a wondrously free fellowship between the folk-tune and these grafted-on tunes of mine.

Rolf Rudin was born in Frankfurt/Main, Germany and studied music education, composition, conducting, and music theory in Frankfurt and Würzburg. He has lived there since 1993 as a freelance composer and a lecturer of music theory at the Frankfurter Musikhochschule. Rudin has won numerous composition competitions in Germany and internationally, and while he has composed music for many traditional classical music genres, he now composes for wind band almost exclusively. The musical poem *The Dream of Oenghus* refers to the Irish legend of the same name. In this legend, Prince Oenghus has a recurrent dream of a girl who plays flute that he immediately falls in love with. However the girl ~~dis~~ appears making her unattainable. He consequently seeks the girl until he ultimately finds her. The piece is not a programmatic retelling of the legend but is intended to encourage reading of the original story.

Norman Dello Joio once wrote, "It is in the nonprofessional and his efforts that the true spirit of music lies, for he brings to music a pure love of the art itself." Nonetheless, Dello Joio himself was a consummate professional who approached the art of composition with as much businesslike discipline as pure love, setting aside his mornings to compose well into his nineties. Throughout his career he wrote music for the ballet, opera, film, and television, and it was because of these connections that he was given several major awards, including an Emmy and the Pulitzer Prize. *From Every Horizon* was originally commissioned as a score to a film made by the Port Authority of New York in an effort to promote New York City and the World's Fair held there in 1964. The band score is comprised of several of the film's most memorable themes, a pastiche of images that are meant to represent "the spirit of New York," including the "pastoral mood that pervades the outskirts of the big town... the busy-busy of the commuter, the bustle of the typical New Yorker, [and] the tired out-of-towner."

SOLOIST

Described as "staggeringly virtuosic" by *The Strad*, violist Melia Watras has been hailed by audiences and critics alike for her electrifying and vibrant performances. She has long been at the forefront of the American new music scene, both as a soloist and co-founder of the award winning Corigliano Quartet (www.coriglianoquartet.com). Throughout her career Watras has championed the works of living composers, commissioning, premiering and recording numerous new works for the solo viola and for string quartet, while appearing in the nation's leading venues including Carnegie Hall, Weill Recital Hall, Alice Tully Hall and the Kennedy Center.

Watras's expanding discography has garnered considerable attention and praise from the media. Of her debut solo CD, *Viola Solo, Strings* remarked, "Watras is a young player in possession of stunning virtuosic talent and deserving of the growing acclaim." *The Strad* called her "excellent" and "authoritative," while the *American Record Guide* proclaimed, "Watras is a terrific violist." For the CD, Watras adapted John Corigliano's *Fancy on a Bach Air* for viola. Her edition of this work is published by G. Schirmer, Inc. Watras's recently released second solo CD, *Prestidigitation* features world premiere recordings of five works written especially for her and was described by *Strings* as "astounding and both challenging and addictive to listen to." Her upcoming third disc will include short, stylistically diverse works from composers ranging from Henri Vieuxtemps to Gyorgy Ligeti.

With the Corigliano Quartet, Watras has concertized extensively throughout the United States and abroad, performing to much critical acclaim. Described as "musicians who seem to say 'Listen to this!'" by the *New York Times*, the quartet's 2007 CD release on the Naxos label was named one of the Ten Best Classical CDs of the Year by the *New Yorker* and prompted *Gramophone* to proclaim, "the unbridled force and full-metal virtuosity that the Corigliano Quartet unleash on this music is astounding." The group has won awards such as the Grand Prize at the Fjochoff Competition and the ASCAP/CMA Award for Adventurous Programming, and has appeared at the Isaac Stern Chamber-Music Workshop at Carnegie Hall and festivals including Aspen and Ravinia. The Corigliano Quartet has recorded for Naxos, Albany, Bayer, CRI, Riax, and Aguava and has appeared on NPR's *All Things Considered* and *Performance Today* and WFMT-Chicago's *Live from Studio One*.

A versatile performer, Watras has enjoyed collaborations with dance and theater. She made her dance debut at the Merce Cunningham Studio in New York City, where she played viola and danced in the premiere of Kathryn Sullivan's *At Home*. Music from her *Viola Solo* CD was featured in director Sheila Daniels's production of *Crime and Punishment* at Intiman Theatre, and Watras recently worked as a consultant for Seattle Repertory Theatre's *Opus*, directed by Braden Abraham.

Melia Watras was born in Honolulu, Hawaii and began her musical studies on the piano at age 5. Soon after, she turned to the viola and made her debut at age 16, soloing with the Dayton Philharmonic Orchestra. While still in high school, Watras drew attention by winning the National Wendell Irish Award. Her formal studies took her to Indiana University, where she studied with Abraham Skernick and Atar Arad, earning Bachelor's and Master's degrees and the prestigious Performer's Certificate. While at Indiana, Watras served as Professor Arad's assistant for many years, and was a member of the faculty as a Visiting Lecturer. She went on to study chamber music at the Juilliard School while also teaching there as an assistant to the Juilliard String Quartet. Watras then served as Musical Artist in Residence at Dickinson College and on the faculty of the New York Youth Symphony Chamber Music Program.

In 2004, Watras was appointed Assistant Professor of Viola at the University of Washington, where she teaches viola and chamber music. Watras currently resides in Seattle with her husband, Corigliano Quartet violinist Michael Jinsoo Lim. She plays a viola made by Samuel Zygmuntowicz. For more information on Melia Watras, please visit www.meliawatras.com.

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Maggie Stapleton, Grad., Music Perf, Clemson, SC*
Chung-Lin Lee, Grad., Music Perf, Kaohsiung, Taiwan
Alysa Treber, Sr., Music Perf, Graham, WA
Sydney Gordon, So., Music Perf./French, Port Angeles, WA
Lydia Walsh, So., Music Perf, Seattle, WA

OBOE

Chris Aagaard, Sr., Math, Shoreline, WA*
Alyssa Sibbers, Fr., Music Perf, Vashon Island, WA
Alyssa Sorenson, Jr., Aeronautical Engineering, Olympia, WA

BASSOON

David Swanson, Fr., Music Perf, Mukilteo, WA*
Alexandra Dolk, Fr., Environmental Science, Blaine, WA

CONTRABASSOON

Andrew Marlin, So., Music Perf, Los Angeles, CA

CLARINET

Geoffrey Larson, Grad., Instr. Conducting, Seattle, WA*
Miriam Champer, Jr., Music Perf, Eugene, OR
Leslie Edwards, So., Music Perf, Seattle, WA
Tim Nelson, Sr., History, Vancouver, WA
Kim Wester, Grad., Music Perf, Bozeman, MT
Yong Kim, Jr., Music Perf, Bellevue, WA
John Benefiel, So., Classics/Music Perf, Lake Stevens, WA

BASS CLARINET

Kirsten Cummings, Grad., Instr. Conducting, Mukilteo, WA*
Jacob Bloom, Fr., Undeclared, Mercer Island, WA

ALTO SAXOPHONE

Melissa Winstanley, So., Music Perf/Biology, Bellevue, WA*
T. J. Pierce, Sr., Music Perf, Vancouver, WA

TENOR SAXOPHONE

Matthew Watson, Fr., Music Perf/Engineering, Mountlake Terrace, WA

BARITONE SAXOPHONE

Kevin Williams, Sr., Music Education, Wenatchee, WA

TRUMPET

Eric Smedley, Grad., Instr. Conducting, Solon, OH*
Angela Zumbo, Grad., Music Education, Seattle, WA
Joshua Gailey, Jr., Music Perf/Italian, Port Angeles, WA
Joseph Sullivan, Jr., Poli Sci/Economics, Spokane, WA
Leah Miyamoto, Fr., Computer Science, Mill Creek, WA

HORN

Christopher Sibbers, Jr., Music Perf, Vashon, WA*
Sarah Mortland, Jr., Music Perf./Asian Studies, Plymouth, MA
April Rivera, Sr., Psychology, Olympia, WA
Alison Farley, Grad., Music Education, Kansas City, MO

TROMBONE

Masa Ohtake, So., Music Education, Lawrence, KS*
Sam Elliot, So., Music Perf, San Francisco, CA
Man Kit Iong, Grad., Music Perf, Macao S.A.R., China
Zach Roberts, So., Neurobiology, Mercer Island, WA

EUPHONIUM

Danny Helseth, Grad., Music Perf, Seattle, WA*
Ethan Chessin, Grad., Music Education, Chapel Hill, NC
Joel Azose, So., Math/Communications, Mercer Island, WA

TUBA

Curtis Peacock, Grad., Music Perf, Winslow, AZ*
Seth Tompkins, Grad., Music Perf, Temperance, MI

PIANO/ CELESTA

Mayumi Tayake, Grad., Music Perf, Yokochi, Shiga prefecture, Japan

HARP

Ruth Mar, Grad., Music Perf, Bellevue, WA

STRING BASS

Trevor Bortins, Grad., Music Perf, Goleta, CA*
Kelsey Schwichtenberg, Sr., Business Admin, Renton, WA
Adrian Swan, So., Music Perf/Composition, Bothell, WA

CELLO

Natalie Hzi
Tracy Hegen
Joanne de Mars
Miriam Stanes

PERCUSSION

Jennifer Wagner, Grad., Music Perf, Carrollton, GA*
Christopher Leonard, Sr., Music Perf/Music Education, Snohomish, WA
Melanie Stanzel, Fr., Business, Puyallup, WA
Lacey Brown, Grad., Music Perf, Seattle, WA
Chia-Hao Hsieh, Grad., Music Perf, Yuanlin, Taiwan
Adam Page, Sr., Music Perf, Anacortes, WA
Peter Schneeclocke, Grad., Music Perf, Barre, VT

* principal

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

FLUTE

Colleen McElroy, Soph., Math, Arlington*
Anton Coleman, Post-Bacc, Music Education,
Beaumont, TX
Kelsey Salladay, Jr., Molecular Biology, Seattle
Kendra Sowers, Fr., Undeclared, Bothell
Kassia Wilhelm, Fr., Architecture, Maple Valley

CLARINET

Kyle Conroy, Sr., Computer Engineering, Yakima*
Brian Condit, Fr., Pre-Engineering, Richmond, VA
Hannah Wang, Fr., Undeclared, Taipei, Taiwan
Jessica Williams, Community, Seattle Childrens
Hospital, Zionville, IL
Maiah Hollander (bass), Fr., Journalism, San Ramon,
CA

OBOE

Gail Stanton, Fr., Undeclared, Redmond

BASSOON

Jodi Franzen, Jr., Sociology, Blackfoot, ID
Darcy Leggett, Fr., Music, Grand Junction, CO

ALTO SAXOPHONE

Michael Arguëlles, Fr., Engineering, Olympia*
Haley Larkin, Fr., Political Science, Southlake, TX

TENOR SAXOPHONE

Jose Veliz, Fr., Undeclared, Seattle

BARITONE SAXOPHONE

Greg Bickford, Sr., Informatics: HCI, Chehalis

TRUMPET

Christopher Clark, Sr., Music Education,
Vancouver*
Jesse Butterfield, Fr., Engineering, Auburn
Matt King, Jr., History / Latin, Bothell
Preston Moring, Fr., Architecture, Bothell
Kellan Smith, Fr., Undeclared, Spokane
Danté Welton, Jr., Music Performance, Seattle

HORN

Dan Reisinger, Sr., Civil Engineering, Redmond*
Monica Lee, Fr., Undeclared, Mercer Island
Ruofan Yu, Fr., Physics, Bellevue

TROMBONE

Masa Ohtake, Soph., Music Education, Lawrence,
KS*
Mandy Berman, Fr., Music Education / Business
Administration, Mercer Island
Thomas Larson, Fr., Engineering, Olympia
Dana Hench (bass), Sr., Music, Shoreline

EUPHONIUM

Mark McCoimell, Jr., Social Sciences (Undeclared),
Muncie, IN*
MacLean Ferguson, Fr., Music Education / Music
Performance, Dear Park
Amy Holler, Fr., Music Performance / Aquatic &
Fisheries Studies, Ramsgate, England

TUBA

Quinn MacKenzie, Sr., Computer Science / Music
Performance, Longview*
Jacky Quan, Fr., Undeclared, San Francisco, CA

PERCUSSION

Matt Peterson, Fr., Undeclared, Centralia*
Liam Fitzgerald, Fr., Undeclared, Seattle
Matt Haack, Fr., Undeclared, Kekaha, HI
Inkyung Lee, Post-Bacc, Music Education, Kirkland

*principal

UNIVERSITY OF WASHINGTON CONCERT BAND

FLUTE

Christina Boscole, Jr., Art, Renton
Rebecca Bruders, So., MCD Biology, Brier
Marilee Byers, Community, Kirkland
Moonsun Chung, Jr., Art/Science, Seoul, Korea
Nancy Gove, Community, Seattle
Kyuin Hwang, Jr., Business, Seoul, Korea
Michael Iringan, Fr., Civil Engineering, Everett
Dayoung Lee, Fr., Business, Seoul, Korea
Tricia Seal, So., Enviro Sci Resource Mgmt, Bremerton
Kyra Settle, Post-bac., Music Education, Santa Cruz, CA
Emily Vandervort, So., Anthropology / English, Seattle
Conrad Winter, Grad., Biology, Spokane
Jane Yi, So., Undeclared, Tacoma

OBOE

Stacy Schulze, Community, Richmond, TX

CLARINET

Crystal Buxton, Fr., Psychology, Everett
Melissa Caras, Grad., Neurobiology and Behavior,
Peabody, MA
Carrie Fowler, Community, Everett
Stephanie Furrer, Grad., Neurobiology & Behavior,
North Fond du Lac, WI
Elizabeth Knopp, Jr., Music Education, Seattle
Kendall Kosai, Jr., Political Science/Japanese, Fairwood
Ju-Hsin Lee, Jr., Visual Arts, Vancouver
Alexander Neale, So., Undeclared, Snohomish
Anthony Olds, So., Neurobiology & Psychology, Kent
Megan Randell, Fr., Chemical Engineering, Everett
Cecilia Sanchez, So., Pre-Nursing, Mabton
René Timmerman, Jr., MCD Biology, Mason City, IA

BASS CLARINET

Kate Gayle, Jr., Nursing, Seattle

BASSOON

Sam Olive, Jr., Political Science/History, Puyallup

ALTO SAXOPHONE

Hideo Adachi, Fr., Japan
Ryan Hazelton, Grad., Physics, Sunol, CA
Alex Jeffers, Jr., International Studies, Bellevue
Brian Kelley, Sr., Political Science, Seattle
Michael Komatsu, Jr., Seattle
Peter Montine, So., Mechanical Engineering, Bellevue
Eric Orth, Community, Lake Forest Park
Tamlyn Sapp, So., ESRM Wildlife Conserv, Lynnwood

TENOR SAXOPHONE

Chris Gamble, So., Computer Science, Everett
Jacob Lockey, Sr., Biology, Puyallup

BARITONE SAXOPHONE

Adrianna Gerke, Fr., Mechanical Engr, Ocean Park

TRUMPET

Andrew Chesterfield, Sr., Latin American Studies,
Everett
Justin Fernando, So., Nursing, Milton
Chris Gelon, Fr., Computer Engineering, Mercer-Island
Tony Jijina, So., Biology, Seattle
Caroline Krejci, Grad., Industrial Engr, Dunlap, IL
Jonathan Matson, Fr., Law, Societies, Justice, Bellevue
Marcello Molinaro, Fr., Chemistry, Glencoe, IL
Matthew Venema, Jr., ACMS / Sociology, Seattle
Alex Whan, Fr., International Studies, Issaquah
Brandon Zahl, Sr., CSE / Music, Spokane

HORN

Bryna Hazelton, Post-doc., Physics, Sunol, CA
Zachariah MacIntyre, Sr., Music Education, Fife
Karen Mildes, Community, Bothell

TROMBONE

Andrew Bendokas, Community, Bothell
Oisin Gunning, Jr., Fisheries Science, Everett
Robert Matlock, Jr., Molecular Biology, Davis, CA
Brent Nagamine, Fr., Undeclared, Honolulu, HI
Sean Payne, Fr., Biology, Spokane
Melissa Rogers, Community, Seattle
Gareth Snow, Sr., CSE, Langley

EUPHONIUM

Tommie McBee, Sr., American Ethnic Studies, Federal
Way
Blaze Paracettes, Sr., Microbiology, Wahiawa, HI
John Rutherford, Grad., Music Perf, Worthington, OH

TUBA

Devin Ensz, So., Music, Sioux Falls, SD
Quinn MacKenzie, Sr., Computer Science/Music Perf,
Longview
Ashwin Subramanian, Fr., Computer Engr, Danville, CA

PERCUSSION

Mark Chlenski, Sr., Aeronautical Engr, Renton
Emily Hsieh, Fr., Biochemistry/Cell Biology, Kent
Monica Young Kim, So., Pre-Med, Seoul, Korea
Karta Shaffer, Post-bac., Ketchikan, AK
Anna Wong, So., Nursing, Fremont, CA
Zhuang Yuza, So., Psychology, Chengdu, China
Yi Qiu, Fr., China

UNIVERSITY OF WASHINGTON CAMPUS BAND

FLUTE

Megan Albert, Fr., Communications, Puyallup
Rebecca Anderson, Fr. Undecided, Vader
Jixia Ao, Fr., Undecided, Seattle
Heather Haack, Sr., English Literature, Kekaha, HI
Jia-Le He, Fr., Pre-Science (Computer Sci), Redmond
Jen Jensen, Jr., Biology, White Salmon
Susanna Kim, Fr., Visual Cmu / Design / Music, Yakima
Di Meng, Fr. Architecture, Beijing, China
Katelin Petersen, Sr., Molecular, Cellular, Developmental Biology, Bellingham
Teresa Polizzi, Jr., Romance Linguistics, Pucisbo
Titinia Sze, Fr., Econ / Internat'l Studies, Hong Kong

CLARINET

Meagan Albright, Fr., Astronomy / Physics, Castle Rock
Loren Antonio, Soph., Psychology, Yakima
Stephanie Brandt, Jr., Microbiology, Tekoa
Sir William Cunningham III, Jr. Psychology, Seattle
Emily Fowler, Fr. Biology / Psychology, Mill Creek
Kerla Fox, Soph., Mathematics, Snohomish
Michael Giacalone, Fr., Undecided, Anacortes
Eric Hutchinson, Fr., Business, Honolulu, HI
Joshua Kao, Grad., Engineering, Hacienda Heights, CA
Linda O'Gará, Community, Retired, Seattle
Jan-Ramos, Fr., Pre-Nursing, Renton
Emily Safrin, Sr., Psychology, San Diego, CA
Moe Tsuboike, Soph., Communications, Redmond

BASSOON

Cameron Gerhold, Jr., Music Composition, Honolulu, HI
Nathan Ma, Fr., Psychology / Art, Mercer Island
Ella Williams, Soph., German, Kenmore

ALTO SAXOPHONE

Aurora Gangan, Fr., Phys Therapy / Psych, Redmond, OR
Daniel Kim, Fr., Computer Engineering, Brush Prairie
Zachary Scholl, Sr., Applied Computational Math Sciences / Physics, Portland, OR
Andrew Weedin, Jr., English / Creative Writing, Yakima
Tom Zuvela, Soph., Biology, Bellevue

TENOR SAXOPHONE

Bryce Ito, Soph., Computer Science, Redmond
Sean Peterson, Fr., Business, Lake Tapps

BARITONE SAXOPHONE

Alex Sirotzki, Fr., Anthropology, Pullman

TRUMPET

Madeline Davis, Soph., Undecided, Vancouver
Justin DeMars, Fr., Biology / Chemistry, Vancouver
Molly Donnelly, Soph., Business Marketing / History, Lake Stevens
Michael Haack, Fr., Pre-Eng / Acoustics, Kekaha, HI
Matt Novack, Soph., Biochemistry, Kenmore
Michael Pritchett, Jr., Business Accounting and Info Systems, Federal Way
Ryan Pritchett, Soph., Business, Federal Way
Michael Rush, Sr., Computer Engineering, Vancouver
Curtis Shaw IV, Fr., Aeronautical Engineering, Tacoma
Andrea Striz, Grad., Mechanical Engineering, Tulsa, OK

HORN

Carl Coppemoll-Houston, Fr., Internat'l Studies, Vancouver
Connor Gordon, Jr., Philosophy, Spokane
Aaron Menkers, Sr., Architecture, Gig Harbor
Carl Sandstrom, Community, Music, Seattle
Corrie Strandjord, Grad., Social Studies Educ, Bellevue

TROMBONE

Mike Chen, Community, Seattle
Matt Denend, Soph., Electrical Engineering, Spokane
Ailan Engelhardt, Jr., Electrical Engineering, Vancouver
Stephen Gillie, Grad., Business, Seattle
Gilbert Podell-Blume, Soph., Undecided, Ft Collins, CO
Brian Woolford, Sr., Jazz Studies / Music Education, Swarthmore, PA

EUPHONIUM

Maclean Ferguson, Fr., Music Education/Performance, Deer Park
Darcy Leggett, Fr., Music Educ, Grand Junction, CO
Josh Romain, Jr., Bio-Chemical Engineering, Pasco
Caleb Stigile, Fr., Undecided, Bremerton

TUBA

Patrick Joyce, Grad., Law, Weaton, IL
William Piper, Fr., Biomedical Engr, Bakersfield, CA
Melanie Wu, Fr., Undecided, Burién

PERCUSSION

Deontay Ebiriekwe, Jr., Microbiology, Los Angeles, CA
Matthew Haack, Fr., Atmospheric Science, Kekaha, HI
Claire McQuin, Soph., Mathematics, Monroe
Matt Peterson, Fr., Architecture, Centralia
Jacob Shannon, Fr., Engineering, Sammamish
Anyi Xu, Fr., Business, Changzhou, Jiangsu, China
Mengzhou Yao, Fr., Electrical Engineering, China

CLASSICAL

KING FM 98.1